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# THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

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## THE ABODE OF THE MUSES

The tendency of the modern Art Museum is to become more and more what the name signifies—the abode of the Muses.

As the modern spirit in education develops it extends its influence over a widening field and today the schools and colleges are seeking co-operation with museums of all kinds, with libraries and with any other related institution which arises to meet a special need of a time or a locality.

This same spiritual expansion is developing the museums to meet this new and growing need and they are becoming more and more alert and sensitive to their opportunities for service.

To the modern art museum this means much. The public is expecting the art museum to become not only the home of the Muses, but the interpreter of beauty in all its forms. This widening vista of a new interpretation of what an art museum may mean in its community, has already brought about amazing changes in the conception of the proper functions of the museums of art. They are becoming more than places where objects of beauty are preserved. They are also becoming places of beauty and inspiration in themselves, as the standard of installation has improved and the new ideal has made itself felt in the manner of showing each object so that it justifies not only itself as a thing of beauty and interest, but at the same time increases the charm of other objects shown near by, and of the room as a whole. For today we are realizing more than ever before that the most beautiful life is that which, lovely in itself and in its personal relations, is so much a part of the community around it that it enhances its surroundings while it gains new beauty therefrom.

The new museum expressing itself in the same spirit (in its relation between each object, case, wall and room, in a widening circle which includes finally the whole building and breaks through to the whole community), is indeed a home of the Muses, a place of peaceful enjoyment of the beauties of the past ages and of the present. Painting, sculpture, design and all the sister arts have long been so correlated and so used; and now a

new era brings new interpretations of rhythm and harmony and balance in the sister art of music which is taking its place firmly among the arts appropriately housed in the abode of the Muses, to give to the people a further realization of the inevitable relativity of all forms of beauty and the need of all beauty in a full life.

The wider its point of view the more general will be the appeal which any institution can make to its constituency and in this spirit the forward-looking art museum welcomes this added function as a new means of awakening the spirit of modern men, women and children to a further realization of the part a love of beauty must play in a well balanced life.

F. A. W.

### A TEAPOT BY JACOB HURD

Through the generosity of Mr. J. H. Wade another very important addition has been made to the Museum's collection of early American Silver. This is a teapot wrought about 1750 by Jacob Hurd (1702-1758) of Boston, the father of Nathaniel Hurd whose portrait by Copley hangs in Gallery I.

Tea, originally called *chaw* from the Chinese word *ch'a*, was because of its high cost used in the early days of the Colonies only by the wealthy, and the small silver tea-caddies with their lock and key bear witness to the value which the house-wife of those days placed upon this commodity. For this reason teapots, prior to the Revolution, were not common and were usually of small size. As we approach the beginning of the nineteenth century, the price of tea became cheaper and the teapots were made larger and in somewhat greater quantities. Mr. Wade's gift measures  $5\frac{3}{4}$  inches in height and has a globular body 5 inches in diameter, flattened at the top, where the circular cover surmounted by a sturdy finial and richly engraved with conventionalized designs of much delicacy, is hinged to the body with such nicety that after a century and three-quarters it still makes a thoroughly tight closure. Engraving of similar character appears on the shoulder surrounding the cover. The handle, of a form known as Scotch, is of silver with two ivory insulators which act as non-conductors of heat and the graceful spout forms a perfect balance with the handle. The body rests upon a simple moulded base. The handle on teapots of this

type was usually of ebony and being made larger and heavier than those of silver, often gave an unbalanced appearance to the whole which is entirely lacking in this pot.

On one side of the body are engraved the arms of the Whipple family: sable, on a chevron between three swans' heads erased, argent, as many crescents of the first, with the crest of a head of the shield, and it is by no means outside the realm of probability that these arms, doubtless those of the original owners of the teapot, were engraved by Nathaniel Hurd instead of by his father.

This teapot, on account of its rarity and peculiarly well-balanced graceful form and excellence of workmanship may be considered, with the possible exception of the cup made by George Hanners, the most important piece in the collection.

L. P.

## THE HONOR LIST OF FELLOWS

The Trustees have recently begun issuing to a selected list of Cleveland men and women a special invitation to become a Fellow, Fellow for Life, Fellow in Perpetuity or Benefactor of the Museum. The need of additional income is briefly stated. It is believed that every one so invited is financially able to so express his or her appreciation of the work the Museum is doing.

At the time of going to press, the first invitations had been delivered only a few days, but the immediate and favorable response of four Fellows for Life and twenty-one Fellows is most gratifying evidence that there are many people in Cleveland who are aware of the important work the Museum is doing and will gladly respond to an appeal for needed support.

The Trustees will appreciate a prompt response from those who have not yet replied to the invitation.

F. A. W.

## DRAWING CLASSES FOR SPECIALLY TALENTED CHILDREN

When The Cleveland Museum of Art was opened in June, 1916, the city's public schools quickly availed themselves of visiting privileges. By September, 1917, arrangements had been made whereby definite visiting schedules for all seventh and eighth grade pupils should be maintained daily throughout school